

Faculty of Music

The University of Western Ontario

Fall 2025

COURSE OUTLINE

Monday 5.30-7.30

Instructor: Dr. Ruth Wright

Synchronous/asynchronous

Office: Talbot College Rm. TC438

E-mail: rwright6@uwo.ca

Zoom

Rationale:

'One could say that the main service the art of thinking sociologically may render to each and every one of us is to make us more sensitive [...] Once we understand better how the apparently natural, inevitable, immutable, eternal aspects of our lives have been brought into being through the exercise of human power and human resources, we will find it hard to accept once more that they are immune and impenetrable to human action-our own action included.' (Bauman, 1990, p.16)

This course examines issues of sociology as they apply to the field of music education. Sociological theory is good to think with; it gives us a framework around which to order our investigations and analytical tools with which to dissect what we find. Perhaps most importantly, it makes the familiar strange, so that we can see it as if for the first time. This course aims to introduce some relevant sociological ideas as they relate to matters of music education. As Bauman (1990) notes, once we begin thinking sociologically, we discover that we have a new lens to bring to bear on the world we inhabit and may take for granted. This course aims to challenge you to consider, alongside sociological literature, your own experiences, beliefs and practices in music education: to make the familiar strange. This will provide you with a new set of lenses through which to examine some of the issues that have vexed music educators persistently since the field was first established. It will include questions concerning the ownership of music in education, the amount of control pupils should have over their experiences in music classrooms and the extent to which various groups and individual learners are relatively advantaged or disadvantaged by and in music education. Emphasis will be placed upon the graduate level skills of analysis, reflection, synthesis and evaluation. As such, you will be expected to read assigned readings in depth and show the ability to absorb key concepts, weighing their merits and identifying their deficiencies. You will also be asked to demonstrate the same qualities about your work and that of your peers.

Learning Outcomes: By the end of this course, you should be able to:

- Demonstrate a systematic understanding of key sociological theories and their relevance to music education.
- Develop and support a sustained argument in oral and written form.
- Apply existing knowledge to the critical analysis of a topic in music education, showing understanding of the potential contributions of other interpretations.
- Communicate ideas, issues and conclusions clearly in written and verbal form.

Learning Strategies

The course will use a blended synchronous/asynchronous format. The class will gather for a 2-hour face-to-face seminar on Mondays from 5.30-7.30 p.m. In addition, students will be allocated flipped (online) classroom activities equivalent to one hour of work to complete in their own time before seminars. Students will be required to dedicate substantial study time to completing assigned work, preparing readings and making notes so that they may engage in thoughtful, detailed discussion of the work.

Assessment breakdown:

Assessment	Weighting	Due date
Engagement in and preparation for discussion	25%	Ongoing
Article outline presentation	25%	October 20
Peer review of an assigned colleague's article outline presentation	20%	November 10
Final article	30%	December 8

Evaluation:

1. Engagement in and preparation for discussion 25%
You will be expected to prepare for classes by undertaking all readings, and making notes on key points including theory and issues related to music education and your own experiences and practices. You should be prepared to discuss your reflections on the readings with other students in class. You will be assessed on your participation in class discussion, your understanding of the issues discussed, your grasp of the readings and your ability to reflect critically upon them.

Criteria for assessment:

- Evidence of understanding of topics addressed in readings
- Ability to reflect critically upon readings
- Depth of engagement in class discussion

2. Article outline presentation 25%

You are going to write a journal article of about 4000 words as your final assignment. In this assignment element, you will prepare a 15-minute presentation of the outline of your article. Choose one music education topic and consider it from a sociological perspective. Examples of topics might be music education models-Orff/Kodaly/ Large ensemble/ popular music and social inclusion, or sexual diversity and the choir or other ensemble, social class and music education, newcomers to Canada and the music class etc. You should prepare a slide presentation, speakers' notes and a references list to be submitted after the presentation in class. Use of digital media-ie video, audio to create a creative and informative and engaging presentation will be reflected in the grade.

Criteria for assessment:

- Ability to present a preliminary outline and description of a music education topic using appropriate literature
- Ability to relate this topic to a sociological perspective using appropriate literature
- Ability to communicate ideas and issues clearly and creatively.

3. Peer review of a colleague's article outline presentation. 20%

You will review an assigned peer's article outline presentation and provide a 500-word reflection to the instructor and the student. You will identify the strengths of the article content, and suggest any areas for improvement you identify, with suggestions for action. Refer to the assignment assessment criteria for guidance in your review.

Assessment criteria

- Ability to reflect critically upon another's work.
- Analysis of strengths and opportunities for development

4. Final journal article. 30%

4000 words maximum. Choose one music education topic and consider it from a sociological perspective. With reference to appropriate reading, analyse the topic and explain the key questions it raises relating them to sociology. You will present your discussion in an organised and logical format, showing that you can express your own views upon the topic and identify possible implications for future music education. You will also show that you can write in accurate, coherent English and observe the conventions of academic writing at graduate level. Use APA referencing style 7th edition. The word count does not include references, which are required. No abstract is required.

Criteria for assessment:

- Ability to clearly define and describe a music education topic with reference to the literature
- Ability to discuss this topic from a sociological perspective using literature from the field
- Ability to communicate ideas, issues and conclusions clearly in written and verbal form
- Accurate use of APA 7 referencing
(See https://owl.purdue.edu/owl/research_and_citation/apa_style/index.html)
- Spelling, punctuation, and grammar

Course schedule

1. Flipped classroom activities and weekly readings:

Week	Activities	Required reading
Class 1 Sept 8		Course introduction. What is sociology of music education?
Before class 2 Sept 15	Watch and make notes on VoiceThread 1: Introduction to sociology and music education.	<ol style="list-style-type: none"> 1. Green, L. (2010). Research in the sociology of Music Education: Some introductory concepts. In R. Wright (Ed.) <i>Sociology and music education</i> (pp. 21-34). Farnham: Ashgate. 2. Frierson Campbell, C; Hall, C; Powell, S, and Rosabal Coto-, G. (2022) Sociological thinking in music education: International intersections. In C. Frierson Campbell; C. Hall; S. Powell, and G. Rosabal Coto (Eds) <i>Strong voices for sociology in music education in mid and late twentieth century America: A milestone in the making</i>. Pp1-14.
Before class 3 Sept 22	Watch and make notes on VoiceThread 2: Introduction to the sociology of Bourdieu.	<ol style="list-style-type: none"> 1. Wright, R. (2015) 'Now We're the Musicians'; Using Bourdieu's Concepts of Habitus, Capital and Field to Analyse Informal Learning in Canadian Music Education. In P. Burnard, J. Soderman, Y. Hofvander-Trulsson, (Eds.), <i>Bourdieu and the Sociology of Music, Music Education and Research</i>. (pp. 79-98) Farnham: Ashgate. 2. Moore, G. (2012) 'Tristan chords and random scores': exploring undergraduate students' experiences of music in higher education through the lens of Bourdieu, <i>Music Education Research</i>, 14:1, 63-78, DOI: 10.1080/14613808.2012.657164 3. Sagiv, D. and Nativ, Y. Habitual play: Body, cultural sacredness, and professional dilemmas in classical musician education. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp. 67-80 https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631
Before class 4 Sept 29	Watch and make notes on VoiceThread 3: Introduction to the sociology of Basil Bernstein	<ol style="list-style-type: none"> 1. Wright, R. And Froehlich, H. (2012) Basil Bernstein's theory of the pedagogic device and formal music schooling: Putting the theory into practice. <i>Theory into Practice</i>. 51, (3) pp. 212-220. 2. Philpott, C and Wright, R. (2012). Teaching, learning and curriculum content. in G. Welch, and G. McPherson, (Eds.) <i>Oxford Handbook of Music Education</i>. Section 4 - Music

		<p>learning and teaching during adolescence: ages 12-18. (pp.441-459) Oxford: OUP</p> <p>3. Wright, R. and Davies, B. (2010) Democracy, Social Exclusion and Music Education: Possibilities for Change. In R. Wright (Ed.) <i>Sociology and music education</i>. Ashgate. Pp. 263-281.</p>
<p>Before class 5</p> <p>Oct 6th</p>	<p>Watch and make notes on VoiceThread 4:</p> <p>Social Realism</p>	<p>1. McPhail G. (2013) The canon or the kids: Teachers and the recontextualisation of classical and popular music in the secondary school curriculum. <i>Research Studies in Music Education</i>, 35 (1) 7-20.</p> <p>2. White, J. (2018) 'The weakness of "powerful knowledge"'. <i>London Review of Education</i>, 16 (2): 325–335. DOI https://doi.org/10.18546/LRE.16.2.11</p> <p>3. McPhail, G, (2017) Powerful knowledge: insights from music's case. <i>The curriculum journal</i>, Vol. 28, NO. 4, 524–538 https://doi.org/10.1080/09585176.2017.1358196</p>
Oct 13	No class	Thanksgiving
<p>Before class 7</p> <p>Oct 20</p>	<p>Independent research and reading to prepare article outline presentation</p>	Presentations
<p>Before class 8</p> <p>Oct 27</p>	<p>Independent research and reading to prepare article outline presentation</p>	Presentations
Nov 3		Reading Week
<p>Before Class 9</p> <p>Nov 10</p>	<p>Watch and make notes on VoiceThread 5: I</p> <p>Inequality in education and immigration</p>	<p>1. Hofvander Trulsson, Y. (2015) Striving for "Class Remobility": Using Bourdieu to Investigate Music as a Commodity of Exchange Within Minority Groups. In P. Burnard, J. Soderman, Y. Hofvander-Trulsson, P. Burnard, J. Soderman, & Y. Hofvander-Trulsson (Eds.), <i>Bourdieu and the Sociology of Music, Music Education and Research</i>. (pp. 29-42) Farnham: Ashgate.</p> <p>2. Lareau, A. (2003) Concerted Cultivation and the Accomplishment of Natural Growth. In A. Lareau <i>unequal childhoods: Class, Race, And Family Life</i>. (pp.1-13) Berkeley: University of California Press</p>

		<p>3. Bradley, D., Golner, R. & Hanson, S. (2007) Unlearning whiteness, Rethinking race issues in graduate music education, <i>Music Education Research</i>, 9:2, 293-304, DOI: 0.1080/14613800701384516</p>
<p>Before class 10 Nov 17</p>	<p>Watch and make notes on VoiceThread 6:</p> <p>Globalization, Colonialism, Post Colonialism</p>	<p>1. Hess, J. (2021) Music education and the colonial project Stumbling toward anti-colonial music education. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp. 23-39. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631</p> <p>2. Kertz Welzel, A. (2021) Sociological perspectives on internationalization and music education. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631</p> <p>3. Chen, T. (2021) Challenges of the post- colonization process in Hong Kong schools. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631</p>
<p>Before class 11 Nov 24</p>	<p>Watch and make notes on VoiceThread 7:</p> <p>Race ethnicity, intersectionality.</p>	<p>1. Evans, Jabari (2020), 'Connecting Black youth to critical media literacy through hip hop making in the music classroom', <i>Journal of Popular Music Education</i>, 4:3, pp. 277–293, doi: https://doi.org/10.1386/jpme_00020_1</p> <p>2. Bradley, D. (2015) Hidden in Plain Sight: Race and Racism in Music Education. In C. Benedict, P. Schmidt , G. Spruce and P. Woodford (Eds.) <i>The Oxford Handbook of Social Justice in Music Education</i>. (pp. 190-204) New York: Oxford.</p> <p>3. Koskela, Minja and Leppänen, Taru (2020), 'How democratic is popular music in Finnish schools? Exploring popular music education through intersectionality', <i>Journal of Popular Music Education</i>, 4:3, pp. 295–309, doi: https://doi.org/10.1386/jpme_00031_1</p>

Before class 12 Dec 1	Watch and make notes on VoiceThread 8: Gender and sexual diversity.	<ol style="list-style-type: none"> 1. Francis, B (2010) Re/theorising gender: female masculinity and male femininity in the classroom? <i>Gender and Education</i>. Vol. 22, No. 5, September 2010, 477–490 2. Bylica, K., Butler, A. and Wright, R. (2019) Transgressive or just unexpected? Heteroglossic gender performance and informal popular music learning. <i>Journal of Popular Music Education</i>, Vol 3 (3), pp. 379-398. 3. Graabræk Nielsen, S. and Dyndahl, P. (2021) Music education, genderfication, and symbolic violence. In R. Wright, G. Johansen, P.A. Kanellopoulos & P. Schmidt (Eds.) <i>The Routledge Handbook to the Sociology of Music Education</i>. Routledge. Pp.343-353. https://doi-org.proxy1.lib.uwo.ca/10.4324/9780429504631
Dec 8		No class

Suggested Additional Reading, Sources and Materials

Bauman, Z. (1990) *Thinking sociologically*, Oxford: Basil Blackwell.

Bauman, Z. (2012) *Liquid modernity*. Cambridge: Polity Press

Bennett, A. (2000) *Popular music and youth culture: Music, identity and place*. London: Palgrave.

Craib, I. (1997) *Classical social theory*, Oxford University Press: Oxford and New York.

Froehlich, H.C. (2003) *Sociology for music teachers: Perspectives for practice*. Upper Saddle River, New Jersey: Pearson.

Giddens, A. (1989) *Sociology*. Cambridge: Polity

Green, L. (1990) *Music on deaf ears: Musical meaning, ideology, education*. Manchester, UK; New York, NY: Manchester University Press; New York, NY : St. Martin's Press

_____ (1997) *Music, gender, education*. New York: Cambridge University Press.

_____ (2001) *How popular musicians learn: A way ahead for music education*. Aldershot, England; Burlington: Ashgate.

Grenfell, M. (2012) *Pierre Bourdieu: Key Concepts*, 5th edition, Durham: Acumen Publishing Limited.

Marshall, G. & Scott, S. (2009) *A dictionary of sociology* [electronic resource] 3rd rev. ed. Oxford: Oxford University Press, 2009.

Morais, A., Neves, I., Davies, B., Daniels, H., (2001) *Towards a sociology of pedagogy: The contribution of Basil Bernstein to research*. New York: Peter Lang.

Sadovnik, A.R. (2001) 'Basil Bernstein (1924-2000)' *Prospects: The Quarterly Review of Comparative Education*, XXXI (4) December 687-703.

Small, C. (1977) *Music, society, education*. London: John Calder

Small, C. (1998) *Musicking: the Meanings of Performance and Listening*. Hanover, NH: University Press of New England

Small C. (1987) *Music of the common tongue: Survival and celebration in African American music*. Hanover, NH: University Press of New England

Stones, R. (Ed.) (2008) *Key sociological thinkers (2nd Edition)*. Basingstoke, New York: Palgrave Macmillan

Important Information**Accommodation for Medical Illness**

In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies). Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.

Note that documentation should not be submitted directly to course instructors.

The Policy on Accommodation for Illness, can be found at

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Statement on Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf.

Statement on Gender Based and Sexual Violence

Western is committed to reducing incidents of gender based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV either recently or in the past, you will find information about support services for survivors, including emergency contacts at the following website:

<https://www.uwo.ca/health/studentsupport/survivorsupport/get-help.html>

to connect with a case manager or set up an appointment, please contact support@uwo.ca

Statement on Health and Wellness

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at

http://www.health.uwo.ca/mental_health/resources.html.

Accessible Education Western

Western is committed to achieving barrier-free accessibility for all of its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with accessible education western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their graduate chair and/or course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

Statement on the use of generative artificial intelligence (AI)

Students may use generative AI tools such as ChatGPT to ideate or ask research questions, to create an essay outline, to edit or receive feedback on self-authored work for the purposes of revision.

Students may not use generative AI to produce the final submission of written assignments. Content produced by generative AI and incorporated into your work must be cited appropriately. You should keep a log of any AI-produced content and be prepared to disclose this upon request.

Finally, remember that AI results can be biased, inaccurate, or invented (“hallucinations”). You are responsible for any AI-assisted work you submit. Avoid sharing copyrighted material, personal information, and Western institutional data with AI tools.

Statement on Online Etiquette

Some components of this course will involve synchronous online interactions. To ensure the best experience for both you and your colleagues, please honour the following rules of etiquette:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet).
- “Arrive” to class on time.
- Ensure that you are in a private location to protect the confidentiality of discussions
- To minimize background noise, kindly mute your microphone when you are not speaking.
- Unless invited by the instructor, do not share your screen.
- Be prepared to turn your video off at the instructor’s request if the internet connection becomes unstable.

General considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable.